

A note on the Rigvedic King “Trasadasyu (त्रसदस्यु)”

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The different Composers of the **Five Early Mandalas of Rigved** have given prominent places in the composed ‘Songs of Praise’ to the various kings of **Bharata** clan as the Poets of the **Early Mandalas** termed the special **Yajnas** performed for them as the **Agni of Bharatas**. However, after the loss in the **War of Ten Kings**, the **Five Tribes of Nahusa/Nahusha (Anu, Druhyu, Puru, Turvasa, and Yadu)** who were earlier described to be the opponents of **Vedic Philosophy** became the believers of **Indra** and started attending **Yajna ceremonies**.

Trasadasyu is a very special character of **Rigved** who being the part of the **club of Five Tribes**, yet appears in action in **Mandala-4** and **7** (the Early Mandala) and **Mandala-5, 8, 1** and **10** (the Late Mandalas). Mandala-wise references of **Trasadasyu** are given below.

Table-1: Description about king **Trasadasyu** found in different Mandalas

Mandala Number	Verse Number	Description about Trasadasyu/त्रसदस्यु
4	Rv-4.38,1	Puru king Trasadasyu generously gives gifts to others. To him, Heaven and Earth have given fertile land and necessary weapon to kill Dasyu.
	Rv-4.42,8	Like Indra , Trasadasyu easily overcomes obstacles/foes and hence qualifies as Ardha-deva/demi-god .
	Rv-4.42,9	Purukutsani , the wife of Puru king Purukutsa serves Indra-Varuna in Yajna . Then Trasadasyu the brave son/king is born to her.
7	Rv-7.19,3	While winning the land of Purus for Bharata king Sudasa , Indra slays many enemies, but purposely does not harm Puru king Trasadasyu , the son of Purukutsa .
5	Rv-5.27,3	Trasadasyu who has served Agni of Yajna on earlier occasion, now wants god’s favour ninth time .
	Rv-5.33,8	Trasadasyu , the son of Purukutsa gives ten white steeds in Yajna to the worshippers.
8	Rv-8.8,21	Asvins help or protect Trasadasyu .
	Rv-8.19,32	Poet highlights that, this particular Agni/Yajna is for the sovereign king Trasadasyu .
	Rv-8.19,36	Trasadasyu , the son of Purukutsa gives fifty female slaves to the Poet in a special Yajna .
	Rv-8.22,7	Poet introduces Trksi as the son of Trasadasyu .
	Rv-8.36,7	Indra loves Trasadasyu as a worshipper and guides him to gain the knowledge/ to acquire Poetic skill?.
	Rv-8.37,7	Indra likes Trasadasyu and improves his fighting power.
	Rv-8.49,10	Indra is generous for Kanva , Trasadasyu , Paktha , Dasavraja etc.
1	Rv-1.112,14	Asvins assist Trasadasyu in shattering the strongholds of the foes.
10	Rv-10.33,4	Kurushravana is the descendant of Trasadasyu .
	Rv-10.150,5	Agni helps Trasadasyu and five other Poets in fight.

General observations on the information placed in Table-1

- Story of birth of **Trasadasyu** appears in **Mandala-4** hymn **Rv-4.42**.
- **Mandala-4** Poet in the verse **RV-4.42,8** has glorified **Trasadasyu** as *Ardha-Deva*/half-God. Surprisingly, none of the **Bharata kings** has been identified with this designation by the Family Poets who composed the **Five Early Mandalas**.
- As per **Mandala-7** reference, **Trasadasyu** is the contemporary of **Sudasa**.
- References of **Mandala-5** and **8** do manifest that **Trasadasyu** attended **Yajna** rites on several occasions and gave gifts to the Priests who performed special **Yajnas**.
- Apart from **Agni of Yajna**, the Poets of the Late Mandalas (**Mandala-8** and **1**) have described that now other Rigvedic Deities like **Indra** and **Asvins** too have fondness for **Trasadasyu** and hence now they are always ready to safeguard his interest.
- Poet of the verse **Rv-8.22,7** has introduced **Trksi** as the son of **Trasadasyu** and the Composer of the verse **Rv-10.33,4** has specifically talked about **Kurusravana** as the descendant of **Trasadasyu**. It means to say that the Poets of these **Two Late Mandalas** have shown special interest in the next generations of king **Trasadasyu** which is a very special thing as among the **Five Tribes of Rigved**, the descendants of other Tribe Leaders are not launched or highlighted by the Rigvedic Composers in such a manner.
- Presence of the term **Puru** in the verses **Rv-4.38,1**; **Rv-4.42,9**; **Rv-7.19,3** makes it apparent that king **Trasadasyu** the son of **Purukutsa** surely belonged to **Puru Tribe**.

Decoding the appearance of the story of birth of Trasadasyu/त्रसदस्यु in Mandala-4:

It is strange but fact that **Trasadasyu**, the son of **Purukutsa** has been described to have attended the **Yajnas** during the period of composition of **Mandala-5** and **8** (please refer to **Table-1**); the **Two** among the **Five Late Mandalas**. However, the tale of **his birth** is seen in **Mandala-4** verses **Rv-4.42,8** and **9**. Therefore, it is essential to find out the reason or purpose behind the incorporation of the story of birth of **Trasadasyu** in **Mandala-4** [1].

To do so, we need to take intense look at the verses that talk about **Trasadasyu's birth**. Two original Sanskrit verses along with Griffith Translated verses (#) are given below.

Rv-4.42,8: *asmākamatra pitarasta āsan sapta ṛṣayo daurgahe badhyamāne |*
ta āyajanta trasadasyum asyā indraṃ na vṛtraturam ardhad devam //

अस्माकमत्रं पितरस्त आसन्सप्त ऋषयोदौहिबुध्यमाने। त आयजन्त त्रसदस्युमस्याइन्द्रं वृत्रतुरमर्धदेवम् ॥

Our fathers then were these, the Seven his, what time the **son of Durgaha was captive**.
For her they gained by sacrifice **Trasadasyu**, a **demi-god**, like Indra, conquering foemen.

Rv-4.42,9: *purukutsānī hi vām adāśad dhavyebhir indravaruṇā namobhiḥ |*
athā rājānam trasadasyum asyā vṛtrahaṇam dadathur ardhad devam //
पुरुकुत्सानीहि वामदाशद्व्येभिरिन्द्रावरुणानमोभिः । अथा राजानं त्रसदस्युमस्या वृत्रहणं ददथुरर्धदेवम् ॥

The spouse of **Purukutsa** gave oblations to you, O **Indra-Varuna**, with homage.
Then unto her **ye gave King Trasadasyu**, the **demi-god**, the slayer of the foeman

There are some hidden clues in the form of **special words** used by the Poet in the above two verses. Some original crucial words are as under.

- i. *asmākam atra pitarasta/ अस्माकमत्रं पितरस्त*
- ii. *ardha-devam/ अर्धदेवम्*
- iii. *rājānam/ राजानं*

Use of the word **rājānam/ राजानं** in the verse **Rv-4.42,9** makes it apparent that when the said verses were composed, **Trasadasyu** was **already known as the king** (a grown-up person). Please note that **Trasadasyu** could have become king after the death of his father **Purukutsa**.

Denotation of **Trasadasyu** as the *ardha-devam/ अर्धदेवम्* or **Demi-God** in both verses means his aggressive actions as the **king** especially as the **slayer and/or the conqueror of enemies** were known to the Poet. Hence the Composer has intentionally compared **Trasadasyu's deeds** like crushing his foes with evergreen God **Indra** killing of atmospheric **demon Vritra**.

Presence of the special phrase *asmākam atra pitarasta/ अस्माकमत्रं पितरस्त* in the verse **Rv-4.42,8** drives the point that the incidence of birth of **Trasadasyu** reported in these two verses is a very old story, happened in the past and was witnessed by the ancestors of the Poet/Priests.

As in the verse **Rv-4.42,9**; the Poet has specifically has referred to **Purukutsa** as the **mother of Trasadasyu**, then it is necessary to search for any reference specifically in any of the Early Mandalas that independently deals with king **Purukutsa**, the father of **Trasadasyu**.

Out of the **Five Early Mandalas**, only in **Mandala-6** verse **Rv-6.20,10**; we find independent or distinct reference that exclusively talks about **Purukutsa** and the original Sanskrit and the Griffith translation of the said verse are given below [1, 2].

Rv-6.20,10: *sanema te.avasā navya indra pra pūrava stavanta enā yajñaiḥ /*

sapta yat purah śarma śāradīrdard dhan dāsīḥ purukutsāya śikṣan //

सुनेमतेऽवसानव्यं इन्द्रप्र पूरवः स्तवन्त एना यज्ञैः । सप्त यत्पुरुःशर्मशारदीर्द्धन्दासीः पुरुकुत्साय शिक्षन् ॥

May we, O Indra, gain by thy **new favour**: so **Purus** laud thee, with their sacrifices,

That thou hast wrecked seven autumn forts, their shelter, **slain Dasa** tribes and aided **Purukutsa**.

Practical Interpretation of the verse Rv-6.20,10

In the hymn dedicated to **Indra**, while introducing **Purukutsa**, the Poet has used two special terms whose explanation is given below [2].

1. नव्यं/*navya* means **new** or a **newcomer** (in the field of Yajna rite).

The Poet through above word wants to convey us that **Purukutsa** is the **new devotee** of the God **Indra**, and belongs to **Puru** clan.

2. शिक्षन् / *śikṣan* means **teaching** or **training** or **punishment**.

Although the presence of the term शिक्षन् / *śikṣan* in the verse creates confusion in the mind of a reader as the original **Sanskrit** word has several meanings, but then we need to understand the context of its application. Since this is the only reference in the **Five Early Mandalas** that depicts **Purukutsa** attending **Yajna**, hence here it is assumed that he would have been compelled by the king **Divodasa** (the leader of **Bharata** tribe during **Mandala-6**) to join the ritual. Therefore, in the present context, the practical meaning of term *śikṣan* is taken as, after teaching a lesson to **Purukutsa** and then as a part of punishment, **Divodasa** forced **Purukutsa** to attend **Yajna**.

Now we need to go back to **Mandala-4** verses **Rv-4.42,8** and **9** that cryptically talk about the birth of **Trasadasyu**.

Verse **Rv-4.42,8** informs us that when the **son of Durgaha (Purukutsa)** was in captivity of someone (most likely the king **Divodasa** who was the leader of **Bharata** tribe in

Mandala-6, and this is based on a hint given in the **verse Rv-6.20.10**), then as per the verse **Rv-4.42,9**; **Purukutsani** (the wife of **Purukutsa**) offered oblation to **Indra-Varuna** duo, that led to birth of **Trasadasyu** (it is nothing but a belief of the Poet). In other words, during the period of **Mandala-6**; on some occasion, at an undefined location, when the **Bharata king Divodasa** defeated and captured **Purukutsa with his wife**, then the Priests enforced both **Purukutsa and his wife** to participate in **Yajna**. Probably at that time **Trasadasyu** the son of **Purukutsa** was not yet born (see **Appendix “A”** for more information on the hymn **Rv-4.42**).

Based on above information given in the verses **Rv-4.42,8 -9** and **Rv-6.20,10**, it can be said that the **Puru king Durgaha** was the contemporary of **Srnjaya (Mandala-4 Bharata king)**, and his son **Purukutsa** was the contemporary of **Divodasa (Mandala-6 ruler)**.

It is also to be noted here that as per the verse **Rv-7.19,3**; **Puru king Trasadasyu** was present at the time of **Yajna** performed by **Vasistha** for **Bharata king Sudasa**. However, at the time of the **War of Ten Kings**, king **Trasadasyu** could be very young.

On the basis of above argument, now it can be said that the **Mandala-4** hymns that speak about **Trasadasyu** such as **Rv-4.38**, and **Rv-4.42** were composed by the Poets when **Trasadasyu** was functioning as the **Puru king** (either during **Mandala-5** or **8**), and being the liberal donor, among the members of the **Five Tribes**, he was the most favourite person of the Priests. That is why, **Trasadasyu's name** appears in both classes of the Rigvedic Mandalas. His active participation in the **Yajnas** of **Mandala-5** and **8** clearly indicates that **Trasadasyu** would have enjoyed a very long life-span than his father **Purukutsa**.

The most striking observation about **Trasadasyu** is, the Poet of the verse **Rv-10.33,4** has mentioned **Kurusravana** the new generation king as the descendant of **Trasadasyu**.

Rv-10.33,4: kuruśravaṇamāvr̥ṇi rājānaṃ trāsadasyavam / maṃhiṣṭhaṃvāghatām ṛṣiḥ //

कुरुश्रवणमावृणि राजानं त्रासदस्यवम् । मंहिष्ठं वाघतामृषिः ॥

It means to say that, though lived and ruled a long time before the period of composition of **Mandala-10**, still the **Last Mandala Poet** recalled **Trasadasyu** as the ancestor of king **Kurusravana**. He must have been the most influential king of his time. His remembrance by **Mandala-10** Poet exhibits **Puru king Trasadasyu** had a very warm relationship with the ancestors of Poet. This is due to the love and respect given by him to the Priestly Community.

Additionally, the Poet of the verse **Rv-10.150,5** has clubbed **Trasadasyu** with other famous Priests/Poets of his time such as **Atri**, **Bharadvaja**, **Gavisthira**, **Kanva** and **Vasistha**.

Rv-10.150,5: *agniratriṃ bharadvājaṃ gaviṣṭhiraṃ prāvan naḥ kaṇvantrasadasyumāhave |
agniṃ vasiṣṭho havate purohitomṛṣīkāya purohitaḥ ||*

Atri and **Bharadvaja** and **Gavisthira**, **Kanva** and **Trasadasyu**, in our fight he helped.

On Agni calls **Vasistha**, even the household priest, the household priest to win his grace.

It is the most august gathering of the eminent **Rigvedic Poets** found at one place (in a single verse), as probably all of them assembled at some location in **Puru's** land to conduct a special **Yajna** for king **Trasadasyu**, but definitely after the **War of Ten Kings**. Please note that in addition to above reference, the term **Gavisthira** is noticed once in **Mandala-5**.

Summing up the discussion on the Rigvedic Character '**Trasadasyu**', he was the son of **Purukutsa**, the grandson of **Durgaha** and the young leader of **Puru tribe** at the time of the **War of Ten Kings (Mandala-7)**. As he patronized several **Yajnas** during the period of **Mandala-5** and **8** and gave many gifts to the Priests, that made him the darling of the Composers of the Late Mandalas.

From the contents of verses pertaining to **Trasadasyu** of the **Mandala-5** and **8**; it is evident that the Poets belonging to **Atri** and **Kanva** families had very high regards for the **Puru king** as he became the ardent believer of **Vedic Philosophy**, mingled freely with the members of Priestly Community, and actively participated in **Yajnas** frequently. This has the basis of the use of the specific term नवमं/ **nine times** in the verse **Rv-5.27,3** by the Poet, asking god **Agni** to do favour to **Trasadasyu**, as the event is directly related to **his presence in Yajnas**.

Presence of the references related to **Trasadasyu** including the story of his birth in **Mandala-4** hymns should be considered as the hymns **Rv-4.38** and **Rv-4.42** were composed either during the period of **Mandala-5** or **Mandala-8** when **Trasadasyu** was **the head of the Puru's country** and due to his brave acts, he left a long lasting impression on the Priests. That is why, the Poet of hymn **Rv-4.42** has specifically called him as **Ardha-Deva** or **Demi-God**.

References:

1. "Rig Veda" (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF

2. Monier-Williams Dictionary.

(Please see **Appendix "A"** for appearance of Latterly Composed hymns in Earlier Mandalas.)

Appendix “A”

Explanation for the inclusion of the latterly composed hymns in the Earlier Mandalas

Here we going to discuss mainly about the **Five Early Mandalas of Rigved** as they are generally believed to have composed by **Five Different Families of Rigvedic Poets** and hence may be treated as **practically pure** with respect to the influence of external factors including Corruption in Ideology as well as the archaic Language/Vocabulary/Terminology.

Based on the information available on the **Family Tree of Bharata clan**, the sequence of composition of the **Five Early Mandalas of Rigved** is deduced as **Mandala-2, 3, 4, 6, and 7**. Information on the Composers of the **Five Early Family Mandalas** is given below.

Mandala2: Grtsamada (the term is not found in other Four Early Mandalas).

Mandala-3: Visvamitra (the name is missing in the remnant Four Early Mandalas).

Mandala-4: Vamadeva Gotama (the tag is absent in balance Four Early Mandalas).

Mandala-6: Bharadwaja (the word is not seen in remaining Four Early Mandalas).

Mandala-7: Vasistha (the title is not noticed in the rest Four Early Mandalas).

From the above, it is crystal clear that there are **no cross-references of the names of the Family Poets in other Family Mandalas**. It means to say that the names like **Grtsamada/Gritsamada, Visvamitra, Vamadeva Gotama, Bharadwaja and Vasistha** are noticed in the **respective Family Mandalas only**. It also manifests that by and large, the **Lead Composers** of these **Five Mandalas** have reserved the Chapters/Sections initiated by them for the Songs composed by their family members or for their close relatives or disciples.

This does not mean that the descendants of Poet **Visvamitra (Mandala-3)** who would have lived during the period of composition of **Mandala-6 and 7** did not compose the “**Songs of Praise**” at the time of **Bharadwaja and Vasistha**, the Family Poets of **Mandala-6 and 7** respectively. Only possibility is, the Poems composed by the Poets from **Visvamitra** clan did not get place in the succeeding Mandalas composed by **Other Family Poets**.

This is because, when the **Key/Senior Family Poet** was the **Head Priest** for a particular **king of Bharata clan** and as he occupied the driver’s seat, would be the deciding person or the **Master of that Mandala**. In all probabilities, the **Chief Priest cum Poet** of that particular

Family Mandala would not have entertained the Poets from other clans and mostly gave priority to the Songs composed by his direct descendants or his favourite relatives/disciples.

Therefore, there is a strong possibility that the hymns lately composed by the descendants of the **Earlier Main Priests**, but during the period when the **Priests from different Families** were serving as the **Royal Priests of Bharatas**, as these Songs were not accommodated in those **New Family Mandalas** as the **Newer Priests were calling the shots**, and hence these Poems would have been latterly added in the Mandalas of their ancestors.

For example: If the descendant of **Grtsamada (Mandala-2 Main Priest)** composes a **Song** when either **Visvamitra** or **Vamadeva Gotama** was controlling the Priestly Activities (serving as the **Chief Priest** of **Bharata king Devavata** or **Srnjaya** respectively), then **his Poems** would not be given place in that particular Mandala. However, his songs could be subsequently incorporated in the Mandala of his ancestor i.e. **Mandala-2**. Then such hymn would become redacted or lately included hymn to **Mandala-2**. This explanation is valid only for the **Five Early Mandalas**.

Note: In all **Ten Mandalas of Rigved**, **Angirasa/Angirases** is the most commonly observed name of the Rishi (s). And except **Mandala-5**, the term **Bhrigu/Bhrigus** (old Vedic Rishi, the founder of **Yajna**) is found in remaining **Nine Mandalas**.

Now we shall take a look at the **Mandala-5 and 8** jointly; the **Two Late Mandalas**.

Mandala-5 is commonly known as **Atri's Mandala**, and in the verse **Rv-5.41,4** we find the term **Kanva** serving as the Priest (it is said that the several hymns of **Mandala-8** are composed by the Poets belonging to **Kanva Family**).

Similarly, in **Mandala-8** verses **Rv-8.5,25; Rv-8.35,19; Rv-8.36,7; Rv-8.36,8; Rv-8.37,7; Rv-8.38,7; Rv-8.42,5; Rv-8.73,3; Rv-8.73,7; and Rv-8.73,8**; the Poet **Atri** is seen.

It means to say that the Leading Priests/Poets of the Late Mandalas moved away from the rigid mind-set of the **Old Family Poets/ Priests**, became more open minded probably after the **War of Ten Kings** as they came in contact with the **Five Tribes of Nahusha** plus **other new tribes**, hence showed consideration for other Poets, and started incorporating the names and Poems of the Poets/Priests belonging to other families in the Newly Composed Mandalas. As a matter of fact, in the **Last Two Mandalas**; i.e. **Mandala-1** and **10**; apart from the many new Poets; there are references of several descendants of the **Earlier Family Composers** that include **Visvamitra; Gotama; Bharadwaja; Vasistha; Atri; Kanva** etc.

Now we shall revisit the verse **Rv-10.150,5** to know more about the assembly of Poets.

Rv-10.150,5: Atri and Bharadvaja and Gavisthira, Kanva and Trasadasyu, in our fight he helped.

On Agni calls **Vasistha**, even the household priest, the household priest to win his grace.

In the above verse, the names of the **Lead Poets of First Three Family Mandalas** such as **Grtsamada, Visvamitra and Vamadeva Gotama** are missing. However, along with the Poets of remaining **Two Early Mandalas** i.e. **Bharadvaja and Vasistha**; the Composers of the Late Mandalas like **Atri, Kanva, and Gavisthira** find their places.

Although the afore-mentioned verse belonged to the **Last Mandala of Rigved**, but on the basis of presence of the term **Gavisthira** (गविष्ठिर is the name of a person that also appears in **Mandala-5** verse **RV-5.1.12**), the said verse might have been composed during the period of **Mandala-5** or **8** itself when **Trasadasyu** was the leader of the **Puru Tribe**.

Here the basic question is, why does **Trasadasyu** appear in the assembly of Poets?

From the other literally sources available on **Rigved**, it is understood that the **Mandala-4** hymn **Rv-4.42** is composed by **Trasadasyu Paurukutsya**, the **Puru king** who lived during the period of **Mandala-5** and **8**. It means, **Trasadasyu** performed dual roles in **Rigved**.

1. Being **Puru king**, served as a patron of the **Yajna ritual**.
2. The Composer of Poem **Rv-4.42**.

If we take above information as a fact, then it becomes clear that by way of composing the hymn **Rv-4.42**, **Trasadasyu**, himself has unfolded the mystery of his birth very smartly. However, the most striking observation on the verse **Rv-4.42,9** is, **Trasadasyu** has put his weight behind **his mother** (referred to her as **Purukutsani**) and for unknown reason, avoided mentioning **his father directly**. In fact, in the verse **Rv-4.42,8**; he has introduced **Durgaha** as his father's father. Then the application of the special phrase **Ardha-Devam/अर्धदेवम्** for himself, in both verses pertaining to his birth, clearly sounds his **self-glorification** act.

Now coming to the main point of inclusion of the hymn **Rv-4.42 in Mandala-4** instead of **Mandala-5** or **8**; it can be said that either descendant of **Vamadeva Gotama** or the **Compiler** cum editor of **Rigved** would have lately placed the said hymn in **Mandala-4**. Even the verse **Rv-4.38,1** that speaks about **Trasadasyu** giving gifts in Yajna would have been inserted in that hymn very late. Other reason could be **king Durgaha, the grandfather of Trasadasyu** was the contemporary of **king Srnjaya (Mandala-4 leader of Bharata tribe)**.

Strictly speaking, unless a reader puts sincere efforts to develop a deep understanding of any topic of **Rigved**, it is next to impossible to know the true meanings of the verses/hymns.

Some Examples of induction of Latterly Composed verses/hymns in the text

1. Hymn Rv-2.41: It is said that the hymn **Rv-2.41** is added lately to **Mandala-2** as it is believed that it was composed very late probably during the period of composition of **Mandala-3**, by some Poet from **Grtsamada/Gritsamada** clan, and then included in **Mandala-2**. This is most likely due to, **Visvamitra** who worked as the Chief Priest of the **Bharata king Devavata** (during that period of **Mandala-3**), being the controlling authority, would not have given place to the composition made by the descendant of **Grtsamada** during his tenure in that Mandala. Therefore, the hymns composed lately by the descendant of **Gritsamada** were incorporated lately in his Home Mandala or Family Mandala.

2. Hymn Rv-3.53: If not whole hymn, at least the verses **Rv-3.53,9 to 16** were composed during the early period of **Mandala-7**. As **Mandala-7 Chief Priests Vasistha** did not give space to the descendant of **Visvamitra**, these verses were latterly added in **Mandala-3**.

3. Hymn Rv-6.75: This hymn provides description on the **use of weapons** (bows and arrows) in the battle, was definitely composed against the backdrop of the futuristic major war, but during the early time of **Mandala-7**, and subsequently included in **Mandala-6** as the last hymn.

A special case of “Nadi-Stuti Verses”

The hymn **Rv-10.75** comprises of **nine verses** in total, but most of the Vedic Researchers focus their attention on the two verses **Rv-10.75,5** and **6**; as these verses include the names of **several important Rigvedic rivers** belonging to the east and west regions of **Rigvedic Territory**.

However, remaining **seven** verses of the hymn **Rv-10.75** directly deal with river **Sindhu**. In all probabilities, the verses **Rv-10.75,5** and **6** would have been inserted very lately in the said hymn by some unnamed Poet so as to divert the attention of a listener/reader or to dilute the importance given by the Poet to river **Sindhu** in the remaining seven verses.

If the **Rv-10.75,5** and **6** verses are taken out of the hymn, then the hymn **Rv-10.75** would automatically become **only Rigvedic hymn** that is dedicated to river **Sindhu**.